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Digest

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THE MOVIES AND YOU

ALTHOUGH this caption in connection with a series of short subjects, was conceived as a direct appeal to the public, our picture patrons, The Movies And You concerns every one in our Industry, the producer, the distributor, the exhibitor, the salesman, the booker, the publicity and exploitation department heads, trade press editors, employees of Film Laboratories, the entire motion picture family. The Exhibitor is, however, the direct public contact, and if he is enthused about the Industry in which he is an active member, and about the pictures which he is presenting at his theatre, he can make this enthusiasm of his work for him in attracting patronage, and in stimulating the entertainment values which his show offers to his patrons.

Importance of Being Affirmative

If it is possible to talk a man into a sickness by telling him he looks ill, if it is possible to start a depression by predicting bad times, it is equally possible to become a stimulating influence toward good health, toward prosperity, by talking in an affirmative rather than in a negative tone.

The Movies And You is the motion picture industry's film series, and the first releases of the series have already been called "informative and brilliant" by members of the press who have seen them.

At one time, and even today, to a lesser degree, visitors to Los Angeles saw Hollywood in action. Some of the stories became press news, visitors reporting on interviews with stars, directors, telling of studio tours where the visitor saw buildings in which everything from a button to an overcoat was made, from a streamlined modern kitchen to a French Salon, furniture, tapestries, clocks, lamps, bronzes, porcelain, silver of various periods.

Dined With the Stars

Visitors who were specially favored walked through the gardens of resident producers and stars, dined in their respective homes, even bathed in their swimming pools, and came away with various impressions. But only a very few saw, with their own eyes, Hollywood at work and at play. Hollywood keyed up for a production, a first night presentation, Hollywood within the sanctity of the private home.

Being in a great business, Mr. Exhibitor is always ready to shake hands with Mr. and Mrs. Public and family — an important contact for good Public Relations!

Ever since this Industry was born, we who are a part of it, and our public, have talked about ourselves and Motion Pictures, through Radio, through the press, and on public platforms. We have sent out stories which have been left to the discretion of publicity departments to edit or re-edit, which have been left to commentators or newspaper writers to edit or re-edit, but, with the exception of some short subjects which covered Hollywood flashes, we have not given to a presentation of our own Industry the proper, the serious attention which such a presentation merits. We have not utilized the most powerful medium of public contact, of public relations, to tell our story upon the screen in the form of a Motion Picture.

No Basis for Opinion

The public has such a confused and vast picture of this Industry, that it can only relate this confused information with current highlight movie news; and follows the line of least resistance in formulating an opinion, or in expressing one, concerning this Industry.

Most of us who are active in this Industry are very busy people, we have no time for looking back at Yesterday, in fact, we are so intent on our Today, that we do not stop long enough to think of Tomorrow. As for the day after Tomorrow, well that is a thousand days away.

(*Continued on Page 2*)

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THE MOVIES AND YOU

(*Continued from Page* 1)

Suddenly we have been startled into a realization that To-day is our Yesterday and our Tomorrow, and that we will not have a Tomorrow, nor a day after Tomorrow, if we do not protect that which we have Today.

Science, Medicine, Industry, Trade, Commerce and Arts and Letters are all aware of evolutionary or devolutionary processes, even the Eternal Truths are in need of revitalizing, since so much liberty and freedom have perished in the destruction of those who were of great faith and who were the custodians of such treasures for the service of Mankind.

Enthusiasm Lagging

In all the years of my association with Motion Pictures, I cannot remember when the subject of Motion Pictures, as a whole, was discussed with such a lack of enthusiasm as it is discussed today. At one time, a discussion of motion pictures was an electrically charged conversation. The public eagerly talked about stars, about Hollywood; and if anyone present happened to have visited Hollywood, to have talked with any of the popular stars, he had a roomful of listeners absorbing all that he or she had to say on the subject.

Today, Motion Pictures do not make conversation, a picture or two is discussed, and the subject dismissed with a few sentences about the picture. You may argue that the public does not discuss the Atomic Bomb, which has within it the potentialities of either being the Sunrise or the Sunset of Civilization and the human race.

But since Motion Pictures is the Industry in which we are particularly interested, the Industry which provides us with economic security, leisure and pleasure, we should be concerned with making the subject of Motion Pictures an interesting and persuasive topic of conversation.

A Vital Force

The Movies And You is a vital force in the right direction. Perhaps it is Motion Picture propaganda, it is difficult to determine what is not propaganda in the business of living, but since it is not directed toward undermining our Government, nor the Government of any nation, since it is not directed toward lowering the standard of living, nor interfering with religious, political or other beliefs of the people, but is directed toward presenting information concerning our Industry in a likeable and attractive form, it is what we might rightly term a constructive Industry movement.

On March 1st we, as an Industry, will present a one-reeler, called "Let's Go To The Movies". This is the first of a six-a-year series. To be released every other month.

The Motion Picture Association has been working on this idea for over a year, not only the production of the series, but its distribution. The first four of the series are already in Canada, prior to their release, and have already been viewed by members of our Industry and the press.

"Let's Go To The Movies" traces the origins and growth of the industry, points out its importance in the economic scheme of things and sketches the general outline of the series. The May 1st release title is "This Theatre And You". It presents the place of the theatre in community life from an economic and sociological viewpoint, as well as presenting the entertainment values.

In the third of this series, "Movies Are Adventure", there is a presentation of excerpts from movies of the past, famous films which provide a thrill of memories for the elders, and glimpses of our classics of the screen, in the saddle or in the ballroom, pictures which have made motion picture history, and which helped to make Motion Pictures the most popular entertainment in the world, an altogether vivid short which has IT in Entertainment.

The fourth in the series directs our attention to "The Art Director" and reveals how the camera works and how it achieves the pictorial results which are so breathtaking and eyefilling.

"The Screen Actor" and "A Film Goes To Market" are respectively the fifth and sixth of the series, and will present the artistry of screen histrionics and how the picture reaches the screen through the distribution channels.

Non-Profit

Each of the shorts is produced by a different company. RKO made the first of the series, "Let's Go To The Movies", Warners, Universal, 20th Century-Fox, Metro - Goldwyn - Mayer and Paramount are each responsible for one of the remaining five, under the titles as we have listed them. Each company will distribute the picture which it has produced. The series will be non-profit. Exhibitors will be charged a minimum film rental for their exhibition, and any income over costs will revert to a revolving fund for the production of additional short subjects under the same plan.

Exhibitors have been demanding such a series for years, they have assisted in the selection and the judging of material through the appointment of representatives, who worked on the plan with the producers and distributors. The result of this combination is this brain-child, "The Movies And You", introducing a new Hollywood star — Hollywood!

—THE EDITOR

Proof positive that everyone was having a good time at the recent Pioneers get-together are Pioneers Sam Glasier, Cliff E. Yonson and Pete Brown, standing, and Ferg Martin and John Heggie, seated.

Putting on the feed-bag at the Eighth Annual Meeting of the Canadian Picture Pioneers are left to right: Bill Brady, Izzie Allen, Bill Reid and Charles Laidlaw.

RAY PRESENTS

ON another page of The Digest, there are three reviews on Motion Pictures, written by Mr. Public, in the person of a young man, a student of music, who is neither a professional musician, nor a professional writer. He is a Movie Fan and I am presenting his viewpoint because he belongs to a class of hundreds of students, a young public which pays at the box-office, and whose viewpoint is original, untainted, unbiased, and important to us if we wish to retain our public and its patronage.

His reviews are not on pictures which I selected for review, he had written them prior to his interview with me, he brought them in for my opinion, and I told him they were good enough to publish, and for him to receive payment for such publication.

"THE Snake Pit", the 20th Century-Fox picture which has just finished a remarkable run here in Toronto, is one of his selections; "Red Shoes" (Eagle-Lion), now in its big third week at Odeon-Carlton theatre, is another selection of his, and regardless of the fact that I editorially reviewed "Red Shoes", I am giving you his review, for he is as I have previously stated, Mr. Public and not Ray Lewis, who has been accused of leaning toward Symphony, Opera and Shakespeare.

His third selection for review is "La Symphonie Pastorale", the French language picture currently playing at the International Cinema. It is a marvelous picture, a poetic pastoral, which reveals that tragedy and suspense can be achieved and sustained through a series of situations in the quiet development of a story which will keep an audience as interested and tense as the most rapid-fire thriller.

Stephen Vise has made certain comparisons which I have not blue-pencilled. Had he been a member of The Digest staff, it is likely that I would have made some deletion in respect to some of his references, but again I repeat, he is Mr. Public and as Mr. Public he contributes the money which buys our bread, jam, and even our pound of butter. How he sees us is important, even if it irks our vanity. Incidentally he is free from any guile or intent, he has only the irresistible urge to write and he loves Movies, for which we, of motion pictures, should love him.

I HAVE a letter from our dear friend, Ben Cronk, now on holiday in Los Angeles. Ben writes that, following a meeting of the Screen Extras' Guild, new contract clauses have been proposed, the first one being that only Guild members may be hired unless the producer cannot secure what he desires in the Guild list of members. In explanation — if a producer wishes to make a picture which requires 200 Eskimoes, the Guild will give him a waiver. Minimum wage for extras $9.45 a day, for work coming under the category of mob scenes. Regulars get $15.56 per day and, if obliged to wear "dress clothes", the pay is increased to $22.23 per day. If the extra dances in a scene, again there is an increase to $27.50, and if the extra sings, it is $35.00 a day. Where the extra rides in a race scene it is $50.00, but riding bareback or riding a spirited horse without a groom, such extra services call for $35.00 per day. Where an extra must depict such emotion as "a wink", or must sneeze, or must look horrified, there is an extra pay of $6.67 and a similar bonus when in any scene, he is plastered with body makeup.

So exhibitors when you are looking at scenes of crowds, get an adding machine and figure out what such scenes cost, particularly when there are hundreds of extras utilized.

I regret to report the death of Harry Rapf, M.G.M. production executive, who has passed away, at the age of 68, on Feb. 6th. Harry Rapf's name has been associated with numerous hits and he was responsible, with Irving Thalberg, for many M.G.M. big star pictures. He produced all of the Marie Dressler starring pictures including "Min And Bill", and among his picture credits were, "Possessed", "Tugboat Annie", "The Late Mr. Christopher Bean", "They Gave Him A Gun", "Little Women", and "Gallant Bess".

C. W. GILCHRIST, director of the Information Services Division, Department of National Health and Welfare has brought to The Digest's attention a reference to a "sex picture", which we referred to as sponsored by the Canadian Mothercraft Society, called, "Mother And Child", dealing with the care of a woman before and after child birth. I agree with Mr. Gilchrist that the reference "sex film" as used by our correspondent in our Toronto news, is misleading. The picture referred to is in 16MM, colour, running time 48 minutes, produced by the National Film Board for the Division of Child and Maternal Health, Department of National Health and Welfare.

The theme presents a practical guide to safe motherhood, and the film follows the history of a young suburban couple from the time their child is conceived until it is one year old, illustrating by example the principles of maternal and child care. First recognition of pregnancy symptoms, the visit to the doctor, case history, physical examination, tests, waiting period. Preparations for the birth of the child at home and in a hospital, importance of a wholesome diet, rest, fresh air, reasonable exercise etc. are all treated. Other children are introduced to show growth beyond the one year age and, at the first birthday party, the behavior of children can be studied in their various reactions.

It is a pity that the designation "sex film" should have taken on a rather dubious interpretation; and that the word sex has been bandied about to such an extent that nice people are afraid of its use.

A LETTER to J. L. Smith, Alliance Films, from N. Bresver of the Oak Theatre in Brandon, Man. is of interest, since it deals with foreign-language pictures, which some exhibitors believe have no general appeal, and also deals with the knotty question of raising prices for certain pictures. Herewith is the letter: "Dear Mr. Smith, With the results of my engagement on THE BARBER OF SEVILLE, which played Dec. 15th, before me, it occurred to me that I could best express my appreciation of the co-operation the firm has given me, in a letter to you.

"As an exhibitor, I am naturally a gambler, to some extent. To me the booking of an Italian opera film in the town of Brandon, which only has a population of 16,000 was strictly of an experimental nature. I was well aware of the success of these films in large cities, but just what reaction there would be in a smaller town was of a doubtful nature.

(*Continued on Page* 10)

Toronto and District

By BILL PRESS

TUESDAY, March 15, will be the big night for the Toronto Variety Club at the Odeon-Toronto Theatre, donated by President J. Earl Lawson of the Arthur Rank enterprises for a benefit performance in aid of the Heart Fund.

The screen feature will be "Bad Boy" from Allied Artists while a stage show is being organized by Jack Arthur of Famous Players to include acts from Vanity Fair, Club Norman, the Fiesta Room, the Casino Theatre and elsewhere.

The general chairman is Herb Allen while George H. Peters is ticket chairman and Arch Jolley, energetic executive secretary of the MPTA of Ontario, is secretary of the committee.

The admission scale for the special performance will be $5 and $10.

Incidentally, a number of Toronto Tent members are already planning to attend the International Variety convention at San Francisco in May, with Chief Barker J. J. Fitzgibbons arranging to head the delegation.

* * *

Four of the "Movies and You" short subjects, devised to promote the interests of the film industry, were viewed at the Toronto Paramount screening room by 20 of the industry's publicity and press people.

The subjects are: "Let's Go to the Movies", "This Theatre and You", "Movies Are Adventure" and "The Art Director". The films are to be distributed to theatres throughout Canada.

* * *

Membership fees have been coming in faster than usual to the Motion Picture Theatres Association of Ontario, probably because of the many important issues which have been handled by the organization. Since the annual meeting last fall the roll has been increased by 16 Ontario theatres to raise the total well over the 350 mark. Arch Jolley can take much of the credit.

* * *

Ticket scalpers have been chased from the Maple Leaf Gardens by the Toronto police. They are reported to be plying their trade outside the downtown theatres on busy nights.

"Hills of Home" Breaks Chatham Records

With "The Three Musketeers" now breaking records all over Canada, including the Palace, Hamilton, where the previous attendance record had stood for 28 years, word from Manager Harry Wilson of the Capitol, Chatham, is that "Hills of Home" broke all existing records for the highest attendance and gross of any picture.

Mrs. Dorothy Dunne, veteran cashier of the Parkdale Theatre, Toronto, was the victim of a $936 holdup by two bandits who staged the crime in view of a line-up of patrons. Ross Smith, an usher, made a bold attempt to halt the robbers in spite of the fact that one of them flourished a gun.

* * *

One of the most active managers in community sports is Ted Soucie of the Odeon-Alexander Theatre at Rouyn. In addition to his theatre duties he is chairman of the Northwestern Quebec Baseball League, president of the Rouyn Baseball Club, and manager of the Rouyn Hockey Club.

* * *

Stu Gillespie former theatre manager and now in the advertising business in Toronto, conferred with government officials in Ottawa on a proposal for a special series of short subjects.

* * *

Chris Holmes, manager of the newly-opened Humber Theatre at Bloor and Jane Streets, Toronto, has already announced plans for the start of a Saturday-morning movie club. The theatre had a big publicity splash in the West Toronto Weekly for its opening.

Following the recent visit in Toronto of D. B. Stapleton, longtime Ottawa exhibitor, "Oliver Twist" has been booked into his Centre Theatre. This indicates that the opening of the new Odeon in the Capital City is still somewhat distant.

* * *

The practice of picking the 10 best pictures of the year in Canada appears to have fallen by the wayside in connection with listings for 1948.

Reviewer Jack Karr of the Toronto Daily Star published a list of 20 selected features some weeks ago but made no attempt to arrange them in order of merit. He emphasized that his opinions were purely personal.

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« Prairie News »

By BRUCE PEACOCK

EXTENSIVE alterations to the Grand Theatre were seen as a possibility in the spring by John Ferguson, Winnipeg, F-P superintendent of maintenance and construction for the prairies, during a recent visit to Regina. He was accompanied by E. A. Zorn, Winnipeg, district manager. Mr. Ferguson said new flooring and seats were being considered but made no estimate of the cost. A new $200,000 theatre at North Battleford is expected to be completed April 15, Mr. Ferguson said.

* * *

Finishing touches are being put on a new 300-seat theatre at Meadow Lake, Sask . . . Boards which had been around the front of the Capitol Theatre in Regina all winter came down the other day to reveal a classy new entrance. Glass is used extensively, the doors being of glass and the outer foyer being glass enclosed. A huge new marquee was unveiled just before the year's end.

* * *

D. C. Fox is owner and operator of a new theatre at Pincher Creek, Alta. Modern throughout, the house has the latest equipment. Nearly 500 persons attended the official opening. Projectionist was N. S. McLeod, who had been owner of the town's first theatre and screened its first pictures.

Novarro Back In Hollywood Films

Ramon Novarro, one of the greatest idols of the silent screen, is resuming his Hollywood career after more than 10 years of retirement. He embarks upon his new career as a character actor and has been selected by Director Don Siegel for a top role with Robert Mitchum and William Bendix in "The Big Steal."

Remembered as star of such silent classics as "Ben Hur" and "Scaramouche," Novarro retired from romantic roles in 1938.

In "The Big Steal," Novarro will portray a Mexican police colonel.

TRADE HEADLINES

Alfred W. Schwalberg New Sales Manager For Paramount, Succeeds Charles M. Reagan

●

Universal Reports Net Loss of $3,162,812 For '48 — Compares With An Equal Profit in '47

●

TOA Warns That Release of Theatre Films To Television Will Bring Legal Action

●

Anglo-American Meet Called Off Rank, Korda May Visit U.S. Anyway

●

Goldwyn May Join Lopert Syndicate In Plan To Set Up "Little Showcase" 400-Seaters

●

Eagle-Lion Readies Long-Range Video Plan

●

Elstree Studios Will Build Seven More Sound Stages, Making Nine Altogether

●

Harold Wilson Moves to Ease U.K. Production Crisis — Asks Rank Postpone Studio Letouts

●

20th-Fox Asks Court to Deny Divorcement

●

Bergman, Rossellini, Goldwyn and Lopert In Reciprocal Picture Deal

●

TOA Fighting for Full Repeal of Ticket Tax

●

MGM Records to be Pressed in Toronto by Quality Records for Canadian Distribution

●

Bob Hope and Paramount at Odds — He Wants To do Television Show, Paramount Says No

●

Trade Opinion Says Exchange of UA Options By Pickford and Chaplin Will Not End in Deal

In a more quiet mood are Miss M. Wells, Mavety Film Delivery secretary, who was helping out with the registration at the Pioneers' meeting, Charles Mavety, returned as Secretary of the Canadian Picture Pioneers, and Pioneer Bill Stewart, who produced the floor show which was presented after dinner. All the snapshots were taken by candid cameraman Dick Knights, who went around blithely blinding everyone all evening with his flash bulbs.

« Capital Story »

By WILL McLAUGHLIN

BARBARA ANN SCOTT'S future in the realm of motion pictures is something that her business agents have, apparently, postponed for the time being. Latest report reaching here is that the Ottawa figure skating star will appear in London, England, for two weeks next June. The Music Corporation of America was said to have closed the contract by cable. While in London, she will give a special performance for the King and Queen. Barbara Ann is presently in Washington, where she is rehearsing for an ice act which will open in Chicago. Then she goes to Boston and returns to Ottawa for the Minto Skating Club's annual Ice Follies at the Auditorium starting March 3. While details are not available, Toronto is included in her Canadian-United States itinerary.

* * *

Henry Marshall, manager of the Regent (Famous Players) Theatre, arranged for a special morning showing of "The Secret Land", pictorial record in Technicolor of Admiral Byrd's expedition to the Antarctic. The screening was attended by a large group of VIP's from the Department of National Defence, including representatives of the Army, Navy and Air Force.

* * *

The premiere of the Quebec Productions film, "Un Homme et Son Peche" (A Man and His Sin), was of special interest to the citizens of Hull, our sister city across the Ottawa River. Playing the romantic lead in the film, now showing at the Cinema de Paris, is Guy Prevost, a native of Hull and, incidentally one of the better-known members of Les Compagnons.

* * *

The Elmdale, another Odeon operated theatre with Jack Gibson as resident manager, is co-operating with the Ottawa Junior Board of Trade for the forthcoming Winter Carnival. The elimination contest for the Queen of the Carnival was staged at the Elmdale on Friday, February 4.

* * *

Another preview of importance was that given "The Snake Pit" at the Little Elgin Theatre. Manager Ernie Warren had as his guests representative groups from the Department of National Health, the medical profession, newspapers and trade journals.

* * *

Frank Gallop, manager of Odeon's Glebe Theatre, is currently presenting two "First Ottawa Showings", the bill comprising J. Arthur Rank's "The Woman in the Hall" and "Easy Money".

Screen Reviews By Mr. Public

"The Snake Pit" — The New Look for American Films

THE American movie industry has just come of age, and, like an irresponsible adolescent boy who one day discovers hints of maturity in the beginnings of a beard, it is somewhat elated yet wary of its new-found strength. "Snake Pit" demonstrates that Hollywood is at last willing to credit the public with sufficient maturity to concern itself with vital problems — even when seeking entertainment. In Europe the public has always gone for movie escapism, but at the same time it has also accepted the serious motion pictures as well. Thus producers over there have had the incentive to make some highly intelligent pictures. Now, however, thanks to Darryl Zanuck's pioneering courage we should expect to have more spice and less honey in our cinematic diet.

Based on a grim novel by Mary Jane Ward, who was once institutionalized herself, "Snake Pit" tells about mental patients and hospitals. The story concerns a young wife who enters an asylum in a complete fog after a nervous breakdown. Under the care of a sympathetic psychiatrist she is given shock treatments until she becomes rational enough to be interviewed by him. Little by little, and after one serious relapse, she learns about herself from his patient psycho-analysis of her conversations. Finally, at the end of a year or so, she is well enough to be released, although warned that she may still have further relapses.

Olivia "Striking"

Aside from the sociological aspects of mental hospital conditions the most memorable feature of this picture is Miss Olivia de Havilland's striking portrayal of a schizoid.

By some uncanny means she is able to express with her face all the subtle transitions from insanity to sanity, blankness to awareness, that a mentally sick person would undergo while being cured. Leo Genn is equally persuasive in his role of a psychiatrist, trying to probe his patient's mind and free it of its complexes while harrassed by the limitations of time which the overcrowded hospital imposes upon him.

The only serious criticism one might make on this movie is the somewhat staged-looking scene near the end in which patients, just prior to the protagonist's release, are brought together to sing, rather wistfully, "Going Home". But overwhelmingly "Snake Pit" carries across its message with distressing plausibility.

This picture was directed by Anatole Litvak and produced by him with the aid of Robert Bassler. The cast features; Olivia de Havilland, Mark Stevens, Leo Genn, Celeste Holm, and Glenn Langan. It is a Darryl Zanuck production and is released in Canada through 20th Century-Fox.

By STEPHEN VISE

"The Red Shoes" Successor to "Hamlet"?

"RED SHOES" is another one of those wonderful English importations which should please both the critics and the general public. Unlike Hamlet with its dour atmosphere and morbid introspection, its essential intellectuality and literary nature, this picture offers a wide variety of appeals to the eye. For it is about the ballet— itself a wedding of the arts of dancing, music, drama, decor and costumes — and has all of its colour and versatility.

Yet it is also in a very profound and moving way, a tragedy. And beyond the mere story of a ballerina who dances her life away in a pair of red shoes (in both real life and in the Red Shoes ballet, built around a fairytale) and a heartless impresario who creates the fame of two young people, then hates them when they fall in love, is the basic theme that one must sacrifice normal happiness for a career.

As much a part of the movie as the actual plot, are the scenes showing how ballet people live, work, and create. Most fascinating of all is the specially written ballet sequence, Red Shoes, in which Leonide Massine, in the role of the diabolical shoemaker, brings his dancing genius to the screen. As a person, off the stage, he is equally intriguing. Technically, the moving picture medium provides an astonishingly flexible medium through which all the diverse elements of ballet and the imaginative symbolism of the story are enhanced.

Moira Shearer as the ballerina, has the good fortune to be doubly blessed with an unusual personal beauty and artistic brilliance.

Powerful Characterization

But the true acting honors must go to Anton Walbrook for his powerful yet loathsome characterization of an impresario who places art above human love.

Although lasting two and a half hours, "The Red Shoes" never lags, because you are so close to its convincing characters and the actual audience in the picture, who are also watching the ballet.

This picture was written and produced under the trademark of J. Arthur Rank. Michael Powell and Emeric Pressburger wrote, produced, and directed it. The stars are Anton Walbrook, Moira Shearer, Marius Goring, Leonide Massine, Albert Basserman, Robert Helpmann and many other fine players who contribute to the overall success of this remarkable film. Incidentally, the special ballet music written by Brian Easdale and played by the London Philharmonic under Sir Thomas Beecham is a treat in itself. "Red Shoes" is distributed in Canada through Eagle Lion Films of Canada Ltd.

"La Symphonie Pastorale" A Film Classic

"LA SYMPHONIE PASTORALE" is like a diamond that you hold up to the light and scrutinize; the more you examine its many facets — the profundity of the story, the acting, the directing, the photography and every phase of its making — the more you discover its hidden beauties. Based on a novel by André Gide, a recent Nobel prize winner, and beautifully filmed in a snowbound Alpine setting (in the same locale where Gide wrote his novel, twenty-five years ago), it is a story about spiritual love and passion, middle-age and youth, and the problem of the existence of evil which the innocent are helpless to prevent.

A mountain pastor, devoted to his wife and family and his religious ideals, takes in an uncouth orphan who is blind and, apparently, imbecilic. He trains and educates her, and in time he becomes so absorbed by her beauty and affection that he comes to neglect his own family. When her sight is restored and her love turns toward his son his own passions come to the surface, and the lives of himself, his family, and that of the girl end up in frustration and eventual disaster.

Similar to "Belinda"

In a rough sort of way, "Symphonie Pastorale" can be compared to "Johnny Belinda", for in both pictures a man falls in love with a girl having physical infirmities and moulds her into something fine and deeply understanding of his own aspirations. But where the American picture is melodramatic and touches upon the mere surface of human emotions, the French film is a subtle examination of the tragic, yet often unspoken, complexities of love. And where the deaf mute of "Johnny Belinda" brings happiness to a lonely doctor, the blind Gertrude of "Symphonie Pastorale" causes the moral destruction of a man who has loved not wisely but too well. Completely devoid of any selfish intentions and yet punished — as if her most admirable qualities were blameworthy — she watches the pastor's downfall without the power to prevent it.

In addition to the intensity of the story itself, the remarkable adaptation of it to the screen by Jean Delannoy and Jean Aurenche, and the former's inspired direction, you have the feeling that the acting achieves a technical and emotional perfection that Hollywood could never hope to match.

Michele Morgan Brilliant

Michèle Morgan as the blind girl is without a doubt the most brilliant young screen actress of our time. The critics have compared her genius with that of Greta Garbo. Pierre Blanchar as the pastor whose ideal love sinks to middle-aged passion, is subtle and intelligent throughout. Line Noro as

(*Continued on Page 7*)

Bergman, Crosby, "Sitting Pretty" Top Photoplay's Year-long Poll

Ingrid Bergman, Bing Crosby, and Twentieth Century-Fox's "Sitting Pretty" were the nation's most enjoyed actress, actor and motion picture in 1948, according to the nationwide, year-long election conducted by Photoplay magazine among America's moviegoers.

On February 14, the annual Photoplay Gold Medal banquet will be held at the Crystal Room of the Beverly Hills Hotel in Beverly Hills. At that time, Gold Medals will be awarded to Bergman, Crosby and to Twentieth Century-Fox. Samuel G. Engel, Walter Lang and F. Hugh Herbert will also receive Photoplay Gold Medals as producer, director and author of "Sitting Pretty".

Zanuck Gets Special Award

This year a special Photoplay achievement award — a gold and mahogany plaque — will be presented to Darryl F. Zanuck for Twentieth Century-Fox's "Gentleman's Agreement", because "his courage and skill brought great popular appeal to the presentation of a national problem".

The detailed story of Photoplay's great nationwide movie and star election, which appears in the March issue of the magazine, lists the following as the next most popular actors and actresses for the year: June Allyson, Rita Hayworth, Jennifer Jones, and Esther Williams make up the feminine contingent and Humphrey Bogart, Bob Hope, Alan Ladd, and Gregory Peck are the other men who rated high.

The pictures following "Sitting Pretty" in popularity are: I Remember Mama — RKO Radio Pictures; The Street With No Name — Twentieth Century-Fox; The Naked City— Mark Hellinger Productions; A Date With Judy — Metro-Goldwyn-Mayer; State of the Union — Liberty Films, Inc.; Life With Father — Warner Brothers; Mr. Blandings Builds His Dream House — RKO Radio Pictures; The Secret Life of Walter Mitty — Samuel Goldwyn Productions, Inc.; Gentleman's Agreement — Twentieth Century-Fox; Call Northside 777 — Twentieth Century-Fox.

Crosby's 5th, Bergman's 3rd

This is the fifth consecutive year that Crosby has been awarded the Photoplay Gold Medal as "the people's choice" and the third year that Miss Bergman has received the award. These awards, in existence since 1919, are not only the oldest in the history of the film industry, but the only awards to be made as the result of a year-long study of the opinions of movie-goers throughout the country in all age, income and population brackets.

The Photoplay awards this year will receive far-reaching notice through newspapers, radio, television and newsreels. As has been the custom for the past five years, the Lux Radio Theatre will broadcast the nation's favorite motion picture with its complete Hollywood cast. "Sitting Pretty" will be heard through Lux this year on February 14. Bing Crosby, who now has more Photoplay medals than sons, entertained Photoplay's editorial director Fred R. Sammis on his Philco radio show, February 9 . . . The annual banquet, to be M.C.'d this year by Georgie Jessel, will be broadcast over ABC in eleven western cities. It will be newsreeled by Paramount Pictures, Twentieth Century-Fox and Ralph Staub's "Medals For Hollywood Stars".

M-G-M Plans "Kim"

"Kim," Rudyard Kipling's classic story of a vagrant Irish boy in India, finally will be brought to the screen by M-G-M, with Dean Stockwell in the starring roll. Leon Gordon will produce the film in India and England.

"LA SYMPHONIE PASTORALE"

(*Continued from Page 6*)

his unattractive middle-aged wife who is aware of her husband's weakness and vainly trying to keep his love, Jean Desailly as the son who competes with his father's love, Louvigny, Andrée Clemont, and Rosine Luget are equally flawless in their lesser roles.

The photography, by Armand Thirard, is an artistic masterpiece. George Auric's dramatic background music is also worth listening to by itself. The English titles by Gide's translator are at times useful, but rarely necessary, because of the wonderfully expressive acting and the natural coherence of the story. The picture was produced by Gibé and is released in Canada through France Films, of Montreal.

WANTED

Projectionist-Manager for Western Ontario theatre — good opportunity for young married man.

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Jack Bond has a drink with some of the new boys at the recent annual meeting of the Pioneers: Milford Elliott, Jack, Robert E. Smith, Isser Singerman, Charles F. Hallatt and Oliver Stewart.

Jack Banks, of Associated Screen News, who was there to help with the taking of the photographic record, and Pioneer Roy Tash of Associated who turned the crank, surround Sam Glasier of 20th-Fox, who seemed to be having a good time.

Vancouver News

By JACK DROY

THE power shortage is still critical in Vancouver and on the Mainland and the Fraser Valley district. New conservation steps were put into effect this week. Downtown stores will open at 10 a.m., one hour later, downtown theatres will open late in the afternoon instead of at 11 a.m., and suburban theatres will give only one show nightly, opening at 7.30 until further notice. Radio stations are cutting their power from 5,000 to 4,000 watts and go off the air at 10.30 p.m. instead of at midnight. Fifty-five days have now passed without rainfall in B.C. and the freezing conditions in the mountains and hills which feed B.C.E. power reservoirs are making the situation worse. Most of the downtown theatres are using Coleman lamps and lanterns to illuminate their fronts during the power shortage. The Strand Theatre is one of the brightest spots in Vancouver these nights using 40 gas lights on the front marquee. All street lighting is now turned off from 1 a.m. to 6 a.m. and trackless trollies have been replaced by motor buses for the duration of the power shortage.

There is talk of closing non-essentials such as theatres, bowling alleys and beer parlors. The B.C.E.R. officials said theatres etc., already have cut down 15 per cent and that "2,000 people in a movie may mean as many as 1,500 homes being in the dark" and saving plenty of power by having their lights out. All amusement businesses are keeping their fingers crossed for new restrictions which could be imposed any time now.

* * *

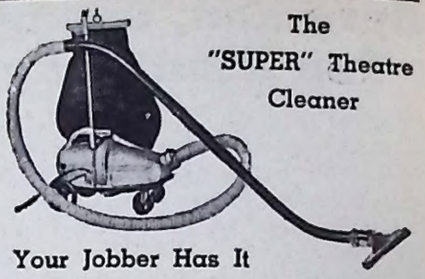
Howard Boothe, Odeon district manager, was re-elected a director of the Vancouver Tourist Association . . . Will Harper, manager of the F-P Empress Theatre at Kelowna, is on the membership committee of the Kelowna Board of Trade for 1949 . . . On the sick list here are Marvin Thoreau, Gaumont - Kalee manager, with the flu, and Bob Kelley, Odeon Movie Club supervisor, hospitalized with eye trouble.

* * *

Morris Diamond, formerly Winnipeg SRO salesman, is now International Film Distributors' Calgary manager, succeeding Vernon Dixon, who moves to Cardinal Films as their Alberta manager. Sammy Nagler, former U.A. manager here, will take over Cardinal Films' Vancouver Branch. Leslie Allen made the appointments before leaving for Toronto to take charge of Cardinal Films for Canada in the absence of his father, Harry Allen, who will take a rest after his recent serious illness.

Mickey Goldin, former Vogue Theatre manager, is back in Vancouver busy with preparations for the opening of the Studio Theatre for Toronto interests. Spot is a 448-seater across the street from the Odeon-Vogue and in the same block as the Famous Players' Dominion Theatre. Studio policy will be first run films.

"Red Shoes", the JARO technicolor picture, is doing smash business at the Vogue and is now on its third big week.



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Use This Information As Your Guide On Release Dates

TORONTO

BILTMORE
3rd week. "Mom and Dad" (Hygienic), with Commentary by Elliot Forbes.

DOWNTOWN
"My Brother Jonathan" (Int'l), with Michael Denison and Dulcie Gray. Also "The Strange Mrs. Crane" (Int'l), with Marjorie Lord and Robert Shayne.

EGLINTON-TIVOLI
"A Letter to Three Wives" (20th-Fox), with Jeanne Crain, Linda Darnell and Ann Sothern.

IMPERIAL
2nd week. "Walk a Crooked Mile" (Col.), with Louis Hayward and Dennis O'Keefe.

LOEW'S
2nd week. "Words and Music" (MGM), Technicolor, with an All-Star cast.

ODEON TORONTO
3rd week. "The Red Shoes" (EL), Technicolor, with Anton Walbrook, Marius Goring and Moira Shearer.

SHEA'S
"One Sunday Afternoon" (WB), Technicolor, with Dennis Morgan and Dorothy Malone.

UPTOWN
2nd week. "Criss Cross" (UI), with Burt Lancaster and Yvonne DeCarlo.

MONTREAL

CAPITOL
"Miss Tatlock's Millions" (Para.), with John Lund and Wanda Hendrix.

IMPERIAL
"The Loves of Carmen" (Col.), Technicolor, with Rita Hayworth and Glenn Ford. Also "Blondie's Secret" (Col.), with Penny Singleton and Arthur Lake.

LOEW'S
2nd week. "The Three Musketeers" (MGM), Technicolor, with Lana Turner and Gene Kelly.

ORPHEUM
5th week. "Red River" (UA), with John Wayne and Montgomery Clift.

PALACE
"Joan of Arc" (RKO), Technicolor, with Ingrid Bergman and Jose Ferrer.

PRINCESS
3rd week. "Johnny Belinda" (WB), with Jane Wyman and Lew Ayres.

SAINT JOHN

CAPITOL
"Three Daring Daughters" (MGM), Technicolor, with Jeanette MacDonald and Jose Iturbi.

MAYFAIR
"Black Narcissus" (EL), Technicolor, with Deborah Kerr and Sabu. Also "God's Country and the Woman" (WB), with George Brent and Beverly Roberts.

PARAMOUNT
"Good Sam" (RKO), with Gary Cooper and Ann Sheridan.

STRAND
"Northwest Stampede" (Int'l), Cinecolor, with Joan Leslie and James Craig.

WINNIPEG

CAPITOL
2nd week. "Julia Misbehaves" (MGM), with Greer Garson and Walter Pidgeon.

GAIETY
2nd week. "Two Guys From Texas" (WB), Technicolor, with Dennis Morgan and Jack Carson.

GARRICK
2nd week. "The Black Arrow" (Col.), with Louis Hayward and Janet Blair.

METROPOLITAN
"A Southern Yankee" (MGM), with Red Skelton and Arlene Dahl.

ODEON
3rd week. "Tap Roots" (UI), Technicolor, with Van Heflin and Susan Hayward.

CALGARY

CAPITOL
"When My Baby Smiles at Me" (20th-Fox), Technicolor, with Betty Grable and Dan Dailey.

CRESCENT
"Shoe Shine" (Alliance). Also "Carmen" (Alliance), with Tito Gobbi.

GRAND
"Oliver Twist" (EL), with Robert Newton and Kay Walsh.

PALACE
"Blood on the Moon" (RKO), with Robert Mitchum and Barbara Bel Geddes.

STRAND
"The Noose Hangs High" (Int'l), with Bud Abbott and Lou Costello. Also "The Black Arrow" (Col.), with Louis Hayward and Janet Blair.

VANCOUVER

CAPITOL
3rd week. "The Three Musketeers" (MGM), Technicolor, with Lana Turner and Gene Kelly.

INTERNATIONAL CINEMA
"Isn't It Romantic" (Para.), with Billy De Wolfe and Veronica Lake. Also "Sorry, Wrong Number" (Para.), with Barbara Stanwyck and Burt Lancaster.

ORPHEUM
"Blood on the Moon" (RKO), with Robert Mitchum and Barbara Bel Geddes.

PLAZA
2nd week. "Canon City" (Int'l), with Scott Brady and Jeff Corey. Also "Money Madness" (Int'l), with Hugh Beaumont and Frances Rafferty.

STRAND
"Race Street" (RKO), with George Raft and Marilyn Maxwell.

VOGUE
2nd week. "The Red Shoes" (EL), Technicolor, with Anton Walbrook, Marius Goring and Moira Shearer.

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Produced by Jack Wrather · Directed by Lesley Selander · Written by Francis Rosenwald

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RAY PRESENTS

(*Continued from Page 3*)

"In order to protect myself, I booked the picture for only one night, and, on the advice of the Chamber of Commerce and Brandon Musical Society, I raised my admission price from 25c in the afternoon to 50c and from 40c in the evenin to 75c for adults. We did this on the assumption that those people interested in this type of film are the same people who pay $2.00 and $3.00 to see an individual artist at our local concerts. It was at this patronage that I aimed my advertising and publicity. We used a circular letter to a specially compiled mailing list and held an advance screening for a select group of people, whom we felt could be influential in getting the concert crowd out.

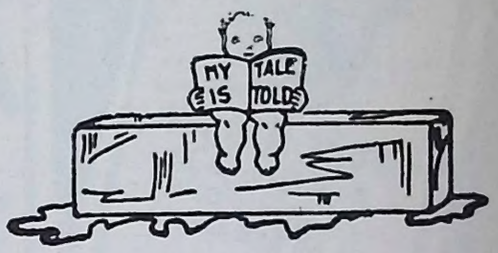
"I can, in all sincerity, recommend the playing of these films to any exhibitor in towns similar to Brandon, on at least a once a month basis. I have now dated SHOE SHINE for February and will be following through with BEFORE HIM ALL ROME TREMBLED, also in February.

"Your Winnipeg office gave me excellent cooperation throughout, which was a great help. All in all, I look forward to more of your company's foreign product. With best wishes for your continued success, I am, yours very truly, (signed) NATE BRESVER, Manager."

FOR the second time in the history of the Calgary Herald, a motion picture has been given feature space on the Editorial page of this Southam publication. The first review on the editorial page was on "The Barber of Seville", and the second time, the editorial page of Wed. Feb. 2nd, 1949 carried a feature story on "Shoe Shine", two columns, under the caption, One Man's Opinion, by Richard J. Needham. The review is particularly timely since it introduces some comments on the behavior of children, children we see upon the screen, and stresses the importance of our obligation to the homeless and orphaned children, our unfortunate and unhappy legacy, the result of World War II.

I am only permitting myself to quote from one paragraph of a two column review, "This brilliant, beautiful picture of children adrift in a demoralized world has been not only an artistic, but a sociological success. When it was first shown in Rome, it prompted the authorities to undertake immediate reforms in the care of the city's homeless orphans — the 'Shoe-Shine boys' — who lived, as many still live, by their wits. We learn also that through American generosity a number of 'Boys' Towns' are being established in various parts of Italy."

And more from the mail pouch next week.



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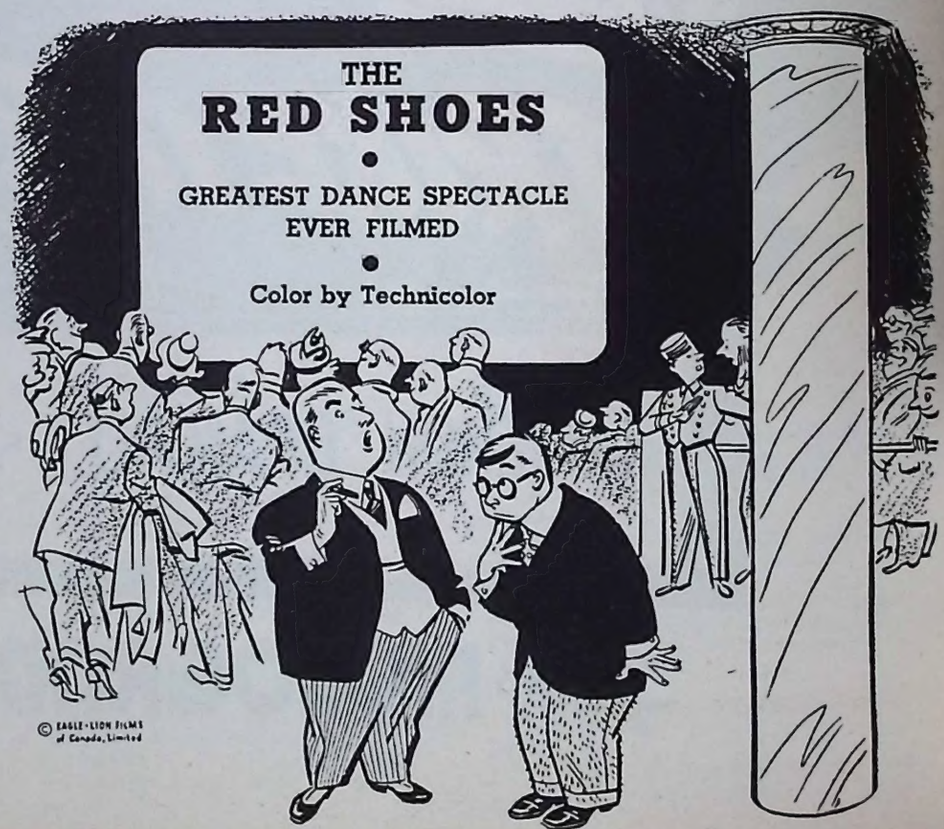

RADIO CITY MUSIC HALL HAS OPENED "A LETTER TO THREE WIVES"

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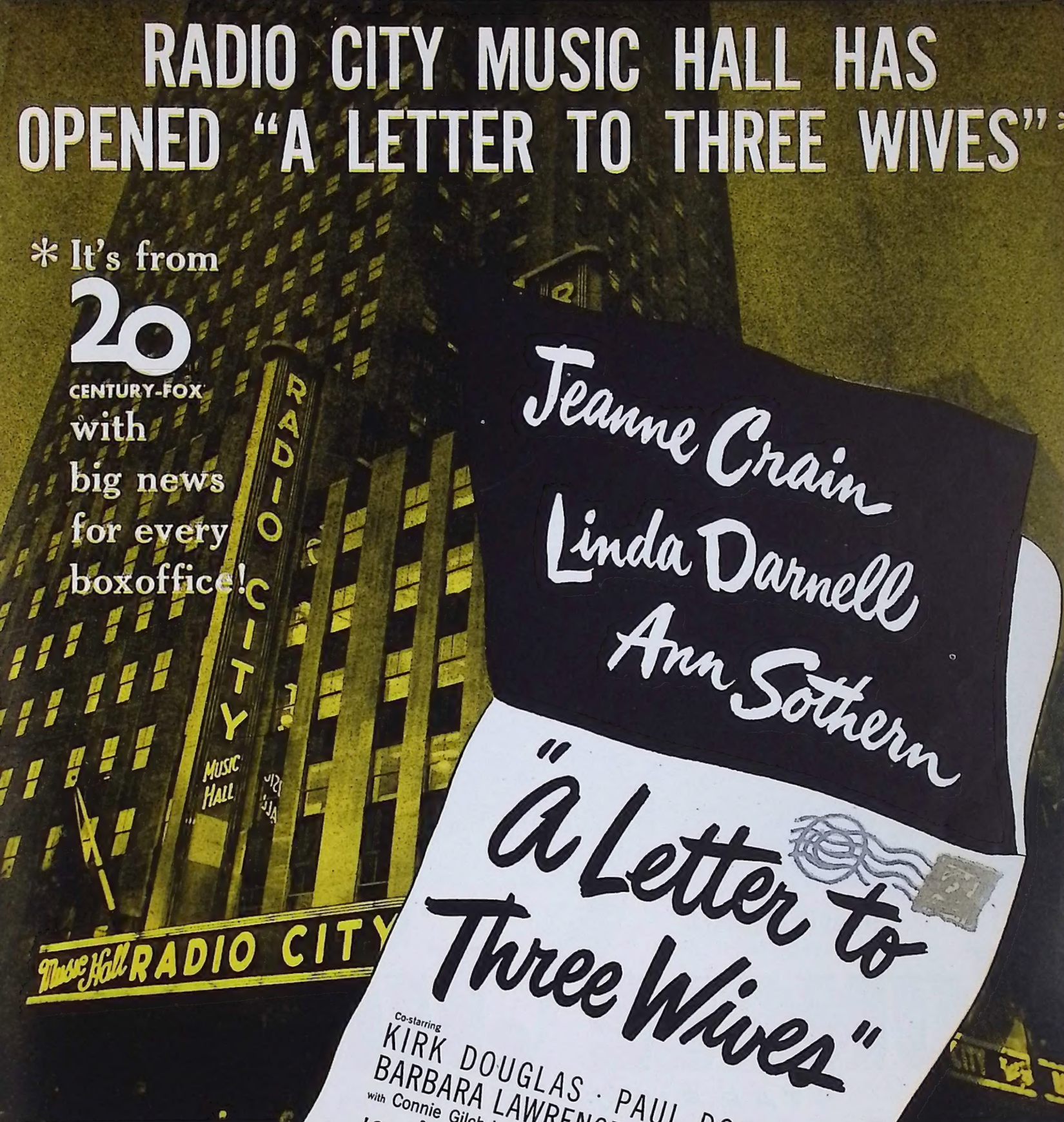

Jeanne Crain
Linda Darnell
Ann Sothern

"A Letter to Three Wives"

Co-starring
KIRK DOUGLAS · PAUL DOUGLAS
BARBARA LAWRENCE · JEFFREY LYNN
with Connie Gilchrist · Florence Bates · Hobart Cavanaugh
Screen Play and Direction by
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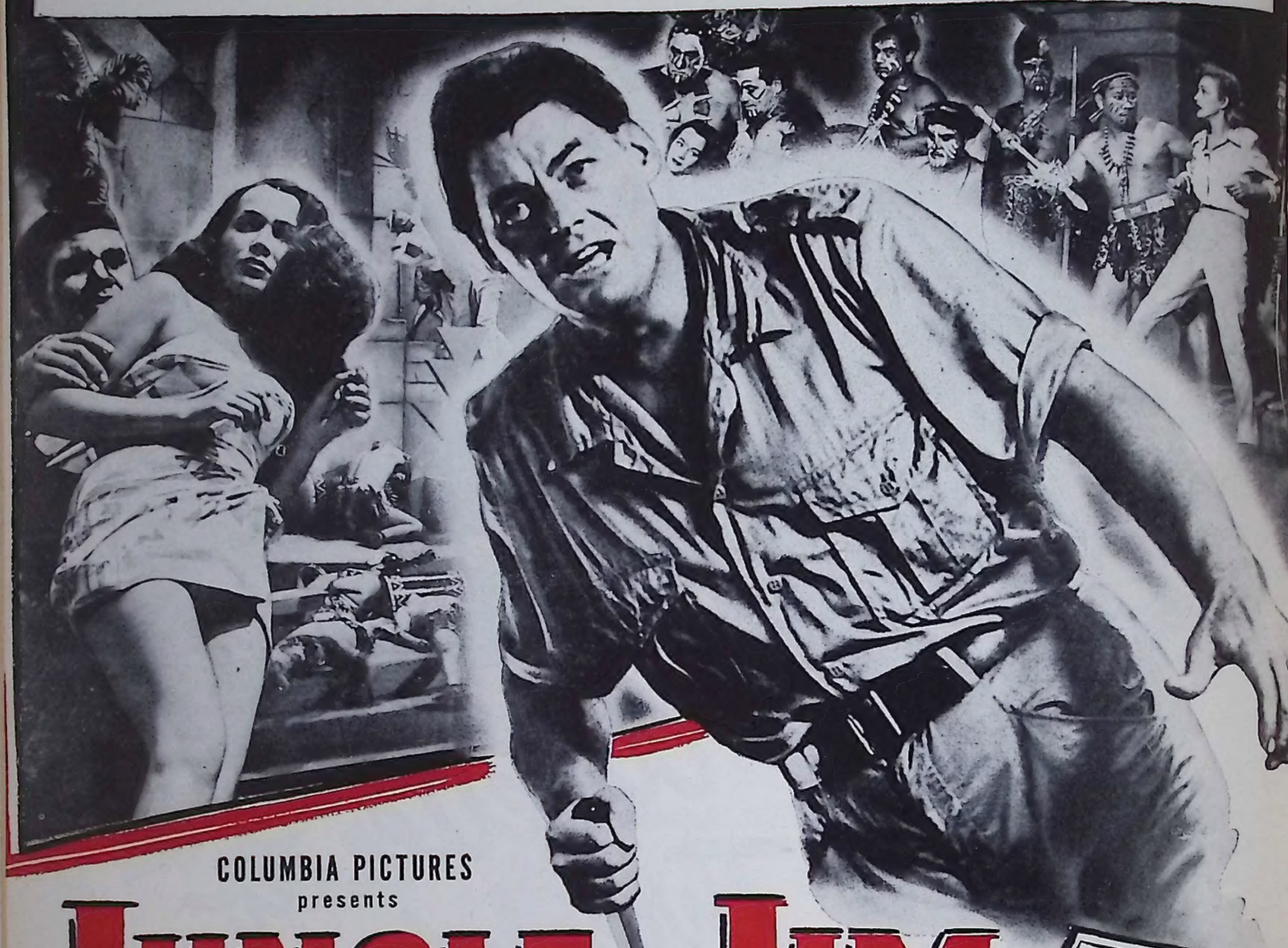

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